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VOL. 57.—No. 47.

SATURDAY, NOVEMBER 22, 1879.

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CRYSTAL PALACE.—SATURDAY CONCERT, Nov. 22,
at Three o'clock. The Programme will include:—Symphony in E flat, "The Rhenish" (Schumann); Pianoforte Concerto in D minor (Mozart); Scena, "Sappho," for soprano and orchestra (Volkmann)—first time in England; Concert-Overture (C. Swinerton Heap)—first time at these concerts. Vocalist—Mlle Thelma Frilander. Pianist—Mme Arabella Goddard. Conductor—MR AUGUST MAXNS. Seats, 2s. 6d. and One Shilling. Admission to Concert-room, Sixpence.

WEDNESDAY NEXT.

LONDON BALLAD CONCERTS.

LONDON BALLAD CONCERTS, St James's Hall.
—MR JOHN BOOSEY begs to announce that the SECOND CONCERT OF THE FOURTEENTH SEASON will be given on WEDNESDAY next, at eight o'clock, when the following artists will appear:—Miss Mary Davies and Miss Annie Marriott; Mme Antoinette Sterling and Miss Orridge; Mr Sims Reeves, and Mr Edward Lloyd; Mr Sanley and Mr Maybrick. Pianoforte—Mme Arabella Goddard. The London Vocal Union, under the direction of Mr Fred Walker. Conductors—MR SIDNEY NAYLOR and MR HENRY PARKER. Stalls, 7s. 6d.; Reserved Area, 5s.; Balcony, 3s.; Area, 2s.; Gallery and Orchestra, 1s. Tickets of Mr Austin, St James's Hall; the usual Agents; and at Boosey & Co.'s Ballad Concert Office, 295, Regent Street.

ST JAMES'S HALL.—St Andrew's Eve. SATURDAY next,
Nov. 29.—THE ANNUAL SCOTCH BALLAD and FESTIVAL CONCERT. Eight o'clock. Artists—Mrs Osgood, Miss Helen Lamb, Miss Agnes Ross, Miss Hope Glenn, and Mme Patey; Mr Sims Reeves, Mr H. Seligmann, Mr Maybrick, and Mr Edward Lloyd. The Scottish Choral Society, the Highland Pipe Band. Grand organ—Mr E. R. Terry. Conductors—Mr Sidney Naylor and Mr R. Litter. Tickets—7s. 6d., 5s., 2s., 1s., at Austin's Office, St James's Hall; Chappell & Co.'s, 50, New Bond Street; and usual Agents.

SCHUBERT SOCIETY. President—Sir JULIUS BENEDICT.
Founder and Director—Herr SCHUBERT. Thirteenth Season, 1879. The TWENTY-THIRD SOIRÉE MUSICALE will take place at the LANGHAM HALL, on WEDNESDAY next, Nov. 20, on which occasion several new compositions (including a new Trio by F. Hiller) will be introduced. Tickets may be had through members or their friends.

MDLLE BARRY GUIDO begs to announce that her FIRST GRAND EVENING CONCERT will take place at the LANGHAM HALL, on THURSDAY Evening, Dec. 11. Conductor—Herr SCHUBERT. Full particulars will be duly announced. Tickets at Messrs Duncan Davison & Co., 244, Regent Street, W.

SCHUBERT SOCIETY. President—Sir JULIUS BENEDICT.
Founder and Director—Herr SCHUBERT. Thirteenth Season, 1879. The next ORCHESTRAL CONCERT will take place on WEDNESDAY, Dec. 17. Several novelties will be introduced and full particulars duly announced. Gentlemen Amateurs desirous of joining may have Prospectus on application to H. G. HOPPER, Hon. Sec.
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ST GEORGE'S MUSICAL ASSOCIATION.

THE SECOND ANNUAL CONCERT given by Members of the St George's Musical Association will take place on THURSDAY Evening next, Nov. 27, at the NEW CONCERT HALL, Newman Street, Oxford Street, W. Conductors—MR GEORGE GEAR and MR C. TREW. Stalls, 5s.; Reserved Seats, 2s. 6d.; Balcony, 1s.

Benedict's "ANDANTINO" and Chopin's "POSTHUMOUS MAZURKA." MISS BOYLE, MRS GUEST, MISS JULIA CODD, and MISS EVANS will play BENEDICT'S "ANDANTINO" and CHOPIN'S "POSTHUMOUS MAZURKA," arranged for four performers on two pianos, at the Second Annual Concert of the St George's Musical Association, at the New Concert Hall, Newman Street, Oxford Street, W., on Thursday next, Nov. 27.

MISS EDITH GOLDSBRO' (pupil of the late Henry Westrop) will play, with Mr W. H. EAYES, SONATA—Allegro Moderato, Adagio, Final Allegro for pianoforte and violin (HENRY WESTROP) at the Concert of the Musical Artists' Society, Royal Academy of Music, Dec. 6.

"ALICE, WHERE ART THOU?" and "THE MESSAGE."

MR LEONARD POYNTER will sing, on the 28th November, at the Camden Athenaeum, ASCHER'S popular Romance, "ALICE, WHERE ART THOU?" and BLUMENFELD'S Song, "THE MESSAGE."

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THIS DAY (SATURDAY), Nov. 22 (commencing at Two o'clock), will be performed "CARMEN." Carmen, Mlle Minnie Hawk.

Mme Trebelli, Mme Ilma di Muraka, and Mme Marie Roze.
THIS EVENING (SATURDAY), Nov. 22, "MIGNON." Guglielmo, Sig. Propoli; Lotario, Signor Rota; Filini, Mme Ilma di Muraka; Federico, Mme Trebelli; and Mignon, Mme Marie Roze (her second appearance this season in the character of Mignon).

MONDAY next, Nov. 24, "AIDA." Mme Trebelli and Mme Eugene Pappenheim.

TUESDAY next, Nov. 25, "LOHENGRIN." Mme Sinico and Mlle Minnie Hawk.

WEDNESDAY next, Nov. 26, production of "IL FLAUTO MAGICO." Mme Ilma di Muraka and Mme Marie Roze.

THURSDAY next, Nov. 27, "CARMEN." Carmen, Mlle Minnie Hawk.

FRIDAY next, Nov. 28, "OBERON."

SATURDAY Evening, Nov. 29, "LOHENGRIN."

Special Notice.—Saturday Matinée.

SATURDAY Afternoon, Nov. 29 (at Two o'clock), "MIGNON."

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GROSVENOR HALL, 200, BUCKINGHAM PALACE ROAD, S.W.—The GROSVENOR PHILHARMONIC CONCERTS, at Popular Prices, will commence at the above Hall, on MONDAY Evening, Nov. 24, at Eight o'clock precisely, and continue on alternate Mondays, viz., Dec. 8 and 22. Artists at present engaged: Pianoforte—Miss Edwards, Herr Lehmyer; Violin—Herr Schneider; Violoncello—Herr Schubert, Herr Otto Leu; Clarinet—Mr Lazarus; Vocalists—Miss Edwards, Miss Alice Fairman, Mlle Helene Armin, Mr Frederic Penna, Mr Gerard Coventry, Signor Valcheri, &c., &c. Tickets, 5s., 2s. 6d., and 1s. Programmes and all further particulars to be had of Messrs HOLLS, Music Publishers, 63, Ebury Street, S.W.

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MR GERARD COVENTRY will sing the New Song (composed expressly for him), "TELL ME NOT MY LOVE WILL CHANGE," at the Royal Aquarium Concert, November 21th.

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MR W. MONK will sing ASCHER's popular Romance, "ALICE, WHERE ART THOU?" at the Second Annual Concert given by members of the St George's Musical Association, at the New Concert Hall, Newman Street, W., on Thursday next, Nov. 27.

"ORIENTAL SERENADE."
MR ISIDORE DE LARA will sing his new "ORIENTAL SERENADE," on Monday Evening next, Nov. 24, at Mrs Aldridge's Concert, Anerley; and at the Camden Town Athenaeum, Nov. 28.

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MR GERARD COVENTRY will sing ISIDORE DE LARA's new "ORIENTAL SERENADE," at the Royal Aquarium Concerts, Westminster, on Wednesday and Thursday evenings next.

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RACINE AND MUSIC.*

(Continued from page 706.)

III.

Creations of the importance of *Athalie* and *Esther* were destined in course of time to tempt many more musicians, but were not fated to be equally favoured by the god of music, or, if the reader prefers it, by chance, and, during after-ages, to maintain an equal rank from a musical point of view. Their destiny was, indeed, very dissimilar: while *Esther* engendered some pasticcio operas, what was set of *Athalie* was more especially the literal text of the choruses; and, lastly, while *Esther* attracted only musicians of no account or reputation, *Athalie* inspired at least two or three composers of merit, one of whom produced a really interesting work and set off Racine's choruses more than ever.

The most striking fact in the musical history of *Esther*, from Moreau down to the present day, is the perfect balance existing between the productions emanating from it: three operas by foreigners and three collections of choruses by Frenchmen. And, as it is not becoming to destroy the equilibrium between works and persons who play *vis-à-vis* so well to each other, I shall not dwell upon one more than upon another; the mere mention of their names will amply suffice to discharge the debt due from History to productions so quickly and so completely forgotten. *Esther* by Arrigoni was performed at Vienna in 1738; that by Jester was played at Berlin in 1775; and that by Tarchi, at Florence in 1792; so much for the operas by foreign composers. Plantade had his choruses from *Esther* performed at the Opera in 1803; Perne had his executed at the Royal School of Music in 1820; and M. Jules Cohen brought out a new version at the Comédie-Française in 1864; so much for the works of the French musicians.†

Less than ten years after the first appearance of *Athalie* and the performance of Moreau's music, welcome across a foreign composer who, pleased with Racine's choruses, took them as the text of his inspirations. His name was Servaas de Konink, and his enterprise stands revealed to us in a certain edition of the tragedy published in 1697, at Amsterdam, by Etienne Roger, "with the choruses set to music" by Servaas de Konink aforesaid.

From Moreau and Servaas de Konink we must leap over a whole century to find fresh music composed for the choruses in *Athalie*, but, when they had once discovered so rich a mine, musicians were not backward in working it, and the following, in order of dates, are their names, the owners of the names differing in style as much as they differed in value:—Schulz, Gossec, Boieldieu, Mendelssohn, Felix Clément, and Jules Cohen.‡ Of these, two only are not French, and one of the two is the only one whose work has lived; the only one whose work counts for anything in the history of music; is still performed from time to time; and listened to with interest. Therefore, though in chronological order its place is exactly in the middle, we will keep it till the last, so as to enclose this article between the only two names of which musical history remembers anything in connection with *Athalie*, the two names being those of Moreau and Mendelssohn.

The first as regards date in this new group of musicians attracted by *Athalie* is Schulz. The son of a baker, who intended him for the priesthood, he was a pupil of Schmügel's in Lüneburg and of Kirnberger's in Berlin. After visiting France, Italy, and Germany, in the suite of the Countess Sapiéha, he returned to Berlin, and was appointed conductor at the French theatre there. He next became chapelmaster to Prince Heinrich of Prussia, and then entered in the same capacity the service of the King of Denmark. Compelled to renounce this fine position that he might attend to his health, much shaken by his efforts to save the musical library when the palace was burnt down, he composed the overture to *Athalie* and wrote the music for the choruses in 1785, when he was with the Prince of Prussia and at his best as a composer. It would appear, from a notice attached to the orchestral score, that his music was performed at some period or other

in Paris during the performance of *Athalie* at the second Théâtre-Français. The overture, scored very soberly, since it contains only oboes, horns, and bassoons, in addition to the stringed quartet, is in D minor, in accelerated time, and based upon a characteristic syncopated phrase given in turns to the different bow instruments; in a word, it is a sensible piece of music, which would do anywhere else neither better nor worse than at the head of *Athalie*. For the final chorus of the first act, Schulz adds trumpets and kettle-drums to his orchestra, and, after a martial *ritornello* in the key of D, the four male and female parts take a chorus offering nothing very remarkable, but traversed by a cantilena nearly always in thirds, on the line, "En vain l'injuste violence." An agreeable trio for two sopranos and a contralto, modestly accompanied by four violins, two violoncellos, and a double bass—nothing more—render with tolerable success the verse, "Il donne aux fleurs leur aimable peinture," and is combined with the general chorus, "O divine, ô charmante loi!" It would be superfluous to study the score page for page. It is correctly written in the forms usual at the end of the last century, that is to say, when a composer's chief aim was to distribute his voices and instruments well and to make them advance easily, without following too closely the expression of the words, and without keeping constantly in view the general character which the work ought to bear. Schulz's music would suit other choruses quite as well as Racine's, and nothing in the series of eleven or twelve pieces indicates any striving after a severe or religious style: they are choruses and trios, slow or animated, energetic or melodic, but nothing more.

Schulz appears to have a weakness for unaccompanied choruses; it is thus that the two lines: "Heureuse, heureuse, l'enfance, &c.," at the end of the second act, are sung by the voices alone, to prepare for the concerted vocal and instrumental piece in B flat on two other lines: "Heureux, heureux, mille fois," repeated to satiety. The strophe, too, "Mon Dieu, qu'une vertu naissante," is written for three voices only, without accompaniment, in order, doubtless, to contrast, in as marked a manner as possible, with the verses: "Qu'ils pleurent, ô mon Dieu! &c.," for which the composer reserves the entire power of his orchestra: all the reeds (though without the clarinet, which he never employs), trumpets, horns, kettle-drums, and trombones. And then, since in those days no serious work was complete without a fugue, Schulz built one up—rather a poor one, by the bye—on certain lines which would do very well without it: "C'est à nous de chanter les dons et la grandeur." We must remark that Schulz does not set Racine's choruses in their entirety; far from it. He simply takes a few strophes at the end of each act and amalgamates them without more ado. He was not the only composer, however, who did this. But, if he here does less than he ought, on other occasions he does more; he sets to music, for instance, the strophe declaimed by Azarias, swearing by the holy writings to replace Joas on the throne of his ancestors, and, while Schulz was doing this in Berlin, Gossec, having the same notion, was taking the same licence in Paris. There were no "Orphéons," that I know of, in Schulz's time, yet he composed on these eight verses a stately four-part chorus which would be well suited for the children and adults under the direction of M. Bazin. Was Racine subjected to the power of predestination, and can his admirable verses inspire only music for an "orphéon?"

In 1786, *Athalie* was performed several times before the Court, first during the visit to Fontainebleau and then at Versailles, with the choruses as re-written by Gossec, Moreau's music no longer being considered sufficient. Gossec simply retained the concerted pieces and adapted airs by Haydn to the solos. The pieces written or arranged by Gossec naturally bore evidence of the enormous progress made by music during the previous century, and were at that period held in high esteem; Gossec's music was considered scholarly and expressive, but his forms appeared somewhat too modern to admit very well of adaptation to the tragedy of the grand age of Louis XIV., and this remark will apply with much greater force to later works. Gossec's choruses were not heard in Paris till 1791, when they were very well given at the Théâtre de la Nation, thanks to the assistance of the Théâtre-Italien instead of the Opera, which refused to lend its chorus-singers. The Italian actors did more than lend their choruses; they tendered their own services, and, to mark their appreciation of this exceeding politeness, the French actors gave their first per-

* From *La Revue et Gazette Musicale de Paris*.

† There was, also, a German opera of *Esther* with music by Strungk, but, having been performed in Hamburg about 1679, it preceded the French tragedy by some ten years.

‡ One, and only one, opera of *Athalie* must be noted for the sake of completeness. It is that set by Poisel and performed at Munich in 1814.

formance at the Comédie-Italienne, not appearing at their own theatre till the second. Vanhove was charged with the part of Joad, but had not much success in it. He was surrounded by the best members, operatic and dramatic, of the two companies, Clairval and Molé, Michu and Fleury, Chenard and Dazincourt, Mlle Dugazon and Mlle Contat.

Gossec's music was on this occasion not so successful as five years previous, and people of a severe taste would perhaps have wished him—according to what the *Mercure* says—to have introduced more antique forms, agreeing more closely with the notion formed of the music of the Greeks, even though the novelty might not please the masses. After an interval of twenty-eight years, the music was again submitted to the judgment of the public at four grand performances of *Athalie* at the Opera, in May, 1819, with Mlle Duchesnois and Lafon in the characters of Athalie and Abner respectively. The symphony for the scene of the prophecy was one of the pieces which produced the greatest effect, though, in the opinion of many, that which was generally performed at the Théâtre-Français and written by Baudron, first violinist there during the second half of the 18th century, was perhaps preferable on account of its solemn and religious character. But the chorus which was considered the finest, and commanded the suffrages of all, was that written for the oath in the fourth act, on the lines spoken by Azarias:

"Oui, nous jurons ici pour nous, pour tous nos frères, &c."

which Racine had never intended to be sung: strange vagary of music and of chance.

(To be continued.)

SCRAPS FROM PARIS.

L'Africaine was given at the Grand Opera for the 300th time on the 14th inst.—Mlle Heilbron continues her *débuts* as Marguerite in *Faust*. On her third appearance in the character she was presented with the latest thing in bouquets: a little garden, cottage and all.—Wonders are reported of the projected scenery for *Aida*. M. Vancorbeil inspected the models the other day, and expressed himself much pleased. The Nile scene, it is said, will be especially beautiful.—*Le Comte Ory* is being actively pushed forward. Another revival is to be that of Auber's *Philtre*, a work comparatively unknown to the present generation. The principal character will devolve either on M. Dereims or M. Vergnet. Thérésine will be played by Mlle Daram; Fontanarose, by M. Gailhard; and Joliceur, by M. Caron.—The system of printing the names of certain artists *en vedette*, that is: in large letters occupying a line for each name—a system which has been productive of endless bickerings, heartburnings, and ill-blood—is henceforth to be abolished for ever, or—almost ever. Ever is a long period, and, with the fact staring us in the face that the *claque* has already been formally re-installed in a famous theatre, whence it was not long since expelled with a grand flourish of trumpets, it is, perhaps, being too sanguine to believe that the old system of displaying the names of stars, or supposed stars, is more than temporarily scotched, without the possibility of resuscitation. Here, however, is an extract from a letter on the subject addressed to M. Paul Besson, of the *Evénement* :—

"... It is true that M. Villaret has had an interview with M. Vancorbeil, but to communicate to that gentleman the desire expressed by all M. Villaret's comrades, without exception, of not seeing their names printed any longer *en vedette*, as hitherto. The result of this step is that, from to-day, except for first appearances and re-appearances after absence, the system of single lines for the names of particular gentlemen will be suppressed. I remain, dear sir, &c.,—A. CHEROUVRIER, Secretary-General."

The question now arises: Will the new plan be extended to the ladies of the company?

Boieldieu's *Dame Blanche* has been revived with satisfactory results at the Opéra-Comique. Nicot is Georges Brown; Mlle Cécile Mézeray, Miss Anna; Mesdmes Ducasse, Decroix, MM. Giraudet, and Barnolt, Jenny, Marguerite, Gaveston, and Dickson. Another revival is that of Félicien David's *Lalla Roukh*. Mlle Carol, as the heroine, the fair Eastern Princess, made her re-appearance for the first time after the accident which has kept her so long from the stage. She once more proved herself an accomplished and charming artist. She was much applauded, especially in the grand air and duet of the second act. M. Mouliérat, the youthful soldier who abandoned the career of arms

to follow the standard of Euterpe, was the Nouredin, but so overcome was he on the first night by nervousness as to be incapable of doing justice either to the character or to himself. He recovered, however, sufficiently in the second act to show he has in him all the materials of a successful artist. Another beginner, and, also, an ex-son of Mars, was M. Belhomme, to whom was allotted the part of Baskir. M. Belhomme's personal appearance, when considered in combination with his name, is calculated to recall to one's mind an old song commencing: "Men once were surnamed," &c., and still remembered no doubt by many readers—particularly many of the elder readers—of the *Musical World*. The song informs us that, in days of yore, men were designated after certain natural characteristics, or after external circumstances of country, profession, &c. This, it affirms, is an incontrovertible fact. It tells us we "all may from history worm it," and then proceeds to adduce examples in two lines, concluding with "John Lackland and Peter the Hermit." But in process of time, as we are reminded, there ceased to be any connection between a man's name and his personal appearance; and, if we desired an example, we could find no more striking one than M. Belhomme. That gentleman may, however, easily console himself. Our own Braham was not a big man, by any means, but he was a great singer. Though not a giant, M. Carvalho's new barytone possesses a fine telling voice, which he knows how to use with considerable skill. In marked contrast with his fellow *débutant*, M. Belhomme exhibited great coolness and self-possession. For him "stage-fright" is evidently nothing more than an expression. Mlle Ducasse was a clever Mirza. The chorus had been well drilled, and the orchestra, under the direction of M. Danbé, played with much fire and spirit.—*La Flûte enchantée* (*Die Zauberflöte*), with Mlle Carvalho, again figures in the bills.

ARDITI AT NEW YORK.

"Not the least important feature connected with the season is the fact that these operas will be produced under the direction of Signor Arditi. Mr Mapleson was, indeed, fortunate in securing the services of this admirable conductor. The number of competent operatic conductors in the world can be easily counted, and Signor Arditi's rank among them is universally known. It has not been mentioned, but may be stated here as a fact, that just prior to his engagement Signor Arditi received tempting offers to go to Madrid to conduct Mlle Nilsson's season, but he preferred to remain with the artists with whom he has been associated, and to return to this country with Mr Mapleson. Much of last season's success was due to him, and there is an assurance of good work to be done in the fact that he will hold the conductor's *bâton* this year."—*New York Herald*.

ST GEORGE'S HALL, LIVERPOOL.

Programmes of Organ Recitals by Mr W. T. Best.

THURSDAY EVENING, NOVEMBER 20th:—

| | | |
|--|-----|--------------|
| Organ Sonata, No. 6, in D minor | ... | Mendelssohn. |
| Andante con Variazioni, from the Notturmo for Wind Instruments | ... | Spohr. |
| Toccata for the Organ, in A flat major | ... | Ad. Hesse. |
| Pastoral Symphony, from the Christmas Oratorio | ... | Bach. |
| Allegro Cantabile, from the Fifth Organ Symphony | ... | C. M. Widor. |
| March—Collection of Organ Pieces, No. 10, in D major | ... | W. T. Best. |

SATURDAY AFTERNOON, NOVEMBER 22nd:—

| | | |
|---------------------------------------|-----|--------------|
| Fantasia, No. 1 of Six Concert Pieces | ... | W. T. Best. |
| Impromptu, in C minor, Op. 90 | ... | F. Schubert. |
| Air, with Variations and Finale | ... | H. Smart. |
| Preghiera, "Giusto Ciel" | ... | Rossini. |
| Prelude and Fugue, in D major | ... | Bach. |
| Overture, Prometheus | ... | Beethoven. |

AMSTERDAM.—A *Dictionary of Music*, similar to that of Hermann Mendel, is now in course of publication by MM. Bärmann and Boothaan, the editor being M. H. Viotta. The Dutch title is: *Lexicon der Toonkunst*. The work appears in numbers. The last number, a double one, extends from C (Cirri) to D (Devicq).

HALLE.—A Bach Concert was recently got up by Herr Hassler in the Market Church for the purpose of celebrating the Festival of the Reformation. Besides a number of his less important works, the great composer's *Reformation Cantata* was performed.

SACRED HARMONIC SOCIETY.

(From the "Graphic.")

All amateurs who know what has been done in this country by the Sacred Harmonic Society for the highest class of music, and who recognise the good that has come out of it, will read with satisfaction the published announcement of a final series of performances to be given in Exeter Hall. They will read it with the completer satisfaction, inasmuch as "Farewell" to Exeter Hall as an arena for music—which, on divers accounts, few can regret—by no means signifies "Farewell" to the Sacred Harmonic Society. On the contrary; if we are not misinformed, the Committee have already in contemplation another *locale* wherein to continue their hitherto unparalleled efforts on behalf of oratorio and other sacred music in our midst. The conductor of the forthcoming series of performances will again be Sir Michael Costa, who has served the cause so energetically since 1848, when he first wielded the *bâton* under the roof of Exeter Hall. Here he became so familiar with the oratorios of the great masters that he took to composing oratorios for his own gratification, in 1855 presenting *Eli*, and nine years later (regardful of the Horatian precept), *Naaman*, to the great Birmingham Festival—instead of writing, as many think he ought to have done, a great work expressly for the Sacred Harmonic Society. There are rumours, by the way, that, after his final Exhibition in Exeter Hall, Sir Michael will resign the conductor's stick. It is to be hoped this may not be the case; but, if the rumours are well founded, it is equally to be hoped that the proud Neapolitan's successor may be an English musician—not a foreigner. It seems odd that we, who provide so many first-rate orchestral players, and so many occasions for demonstrating their ability, cannot make up our minds about an English conductor worthy to take them in hand, and with zealous perseverance earn for himself a dignified and permanent position. To quit digression, however, we may say that the programme set forth by the members of the Sacred Harmonic Society includes some of the most popular works in their (it must be admitted) not over-extensive repertory. They open, on the 5th of December, with *Judas Maccabæus*—the "Jewish oratorio," as it used to be familiarly styled, though avowedly written to celebrate the victory of a Hanoverian Royal Prince. Only two other oratorios by Handel are announced for the series of performances—nine in all. The names of these will readily suggest themselves—*Israel in Egypt* and *The Messiah*, the oratorio of the Old Testament and the oratorio of the New. Three works by Mendelssohn, next to Handel the darling of the Sacred Harmonic Society, are promised—*St Paul*, *Elijah*, and the *Hymn of Praise*, the last in conjunction with Spohr's *Last Judgment*. Rossini's so-called oratorio, *Moses in Egypt*, which, having never been intended for an oratorio, it is an absurdity to present as such, will occupy one evening. Thus, not only are we robbed of the beautiful *Stabat Mater*, but of Mozart's immortal *Requiem*, with which it has been so frequently associated. To omit the name of Mozart from so interesting a prospectus was, it can hardly be denied, a grave oversight. As matters stand there will be nothing from the inspired pen of the Salzburg master, while poor (or, rather, considering his uncommon gifts, rich) Rossini will once more be exposed to the animadversions of narrow-minded critics for not having adopted a style which, in composing his magnificent opera—whether in its original Neapolitan form, as *Mosè in Egitto* (1818), or in its materially extended Parisian form, as *Mosè* (1827)—he never for an instant contemplated. Had Rossini heard that a work of his intended expressly for the Italian lyric stage was about to be produced as an oratorio at the London Exeter Hall, he would simply have taken it for a joke—or, worse still, a *mauvaise plaisanterie*. Haydn's ever fresh and teeming *Creation* is naturally comprised in the list; and no one can be surprised to learn that, as a mark of honourably won regard to Sir Michael Costa, the esteemed conductor's first oratorio, *Eli*, is also to be included. Some might have preferred *Naaman* (Sir Michael himself, in all probability); but we must take what we can get, and be thankful. That no work by an English composer, from Purcell down to Sterndale Bennett, Macfarren, and Henry Smart, is advertised can only surprise the uninitiated.

Bizet's *Carmen* is a "palpable hit" in Cologne. We hope that Dr Ferdinand Hiller will write about it.

JOACHIM RAFF'S EIGHTH SYMPHONY.

(From the "Daily News.")

At the seventh concert of the Crystal Palace a new symphony by Joachim Raff was performed for the first time in England. The eighth work of its kind produced by the prolific composer (a ninth having been recently added), this symphony, classed as Op. 205, is written with a purpose, being entitled *Frühlingsklänge* (Spring Sounds). It belongs to the order of so-called "programme music"—the grandest and most successful example of which is Beethoven's Pastoral Symphony. Others by Raff bear specific titles, two of which, *Lenore* and *Im Walde*, have been heard at the Crystal Palace. In the work now referred to, the composer seems desirous of emulating the example of Beethoven, a task requiring, at least, more deliberation than Herr Raff is in the habit of bestowing even on his most elaborate works. That he is one of the most remarkable instrumental composers of the day can scarcely be questioned by anyone acquainted with his productions; but it can also hardly be denied that the rapidity with which he sends forth compositions of the most ambitious kind is accompanied by a tendency to extreme diffuseness, a want of perfect coherence in structure and development, and a frequent excess of reiteration. These, indeed, are the general tendencies of the most modern school of composition, which seems to be largely influenced by the excited hurry so characteristic of life in the present day. Hence we have works as long as the longest by the great composers, given to the public almost as soon as the ink with which they are written is dry; whereas with the past classics of the art a severe course of thoughtful fusion and amalgamation of materials, and an after-revision of the complete work, generally preceded its issue to the world. Even the greatest genius can scarcely dispense with such processes when desiring to do full justice to itself and to the art, and to ensure permanency for the work. While possessing exceptional gifts and powers, Herr Raff apparently does not submit to these conditions, and among many evidences of this his new symphony may seemingly be classed. There are beauties scattered throughout, and some points that are at least original in treatment, while the instrumentation is masterly in its command of all the varied effects of orchestral colouring. The symphony takes fully three-quarters of an hour in performance, and at the close it is impossible to avoid the impression that half that period of time is the utmost that its subject matter would justify. It consists of four divisions—an *allegro*, entitled "Frühlings Rückkehr"; another *allegro*, "In der Walpurgisnacht"; a *largetto*, with the title, "Mit dem ersten Blumenstraus"; and a *finale vivace*, called "Wanderlust." The principal theme of the first movement ("Spring's Return") is a very graceful melody, which is alternated with other subjects with great skill but unnecessary diffuseness. The following illustration of the Walpurgis reveals is remarkable chiefly for its very clever scoring, being somewhat overstrained in the contrasted violence of its subjects. The gem of the symphony is the third movement, suggestive of the "First Nosegay." This is so charming in the pervading grace of its melody, so full of interest in the treatment, and so consistent in general design and conduct, as to be free from objections that might be urged against other divisions of the symphony. The close of the *largetto*, with its delicate gradations of diminishing sounds, left a vivid impression of its beauty. The *finale* is chiefly noticeable for prolonged expression of indeterminate restlessness, many of its phrases being trite and uninteresting, and their reiteration in inverse proportion to their musical value.

IT WAS BUT A TAWNY STREAMLET.*

(Impromptu for Music.)

| | |
|--|--|
| <p>It was but a tawny streamlet That sang in a golden wood, Whose crimson and yellow leaflets Lay thick where I dreaming stood. Yet, blent with its rippling music, There fell on my yearning ear [for The voice I have miss'd and mourn'd Thro' many a shadow'd year.</p> | <p>And a form once more seem'd folded In my fond and close embrace, And upon my breast lay hidden A blushing and tender face. While in passionate words the story Was told, that to all is dear, And in shy low tones the answer Seem'd whisper'd within my ear.</p> |
|--|--|

Ah! the long, dark years have parted
My life's one sweet love and me;
It may be on earth I never
My darling again shall see;
But oft when I'm musing sadly,
As thus by the tawny stream,
She comes like the angel vision
That blesses a sleeper's dream.

* Copyright.

A SOLDIER'S DAUGHTER.

Polkato moons in Putetia.

Thursday, Paris.

DEAR MR. PETERS.—When one has experienced a keen joy one is obliged to impart it to someone, therefore I write a few lines to you to tell you that I went last Sunday to Padeloup's and heard the Scotch Symphony. The first time I heard it (at the Crystal P.) I was overjoyed; the second time I heard it (at Padeloup's) I was 3 times as much overjoyed as at the first time; this time (the third time) I was 9 times as much overjoyed as at the second time; and I am anxiously looking forward to hearing it a fourth time, when I shall be 81 times as much overjoyed as at the third time. What a symphony! I never heard such a fine symphony withal, excepting one on Mount Araby, but this was finer.

Sometimes when walking along the street I suddenly observe people looking at me astonished, and then I find I am singing that wonderful motive which comes after the introduction, in a voice not unloud:—



How grand* it is, and yet how delicate. It is a thing of unmixed loveliness. It is one loveliness from beginning to end, and loveliness (this is the only word) now so sad, now weird. What an opening! What a weird storm (there's not another storm I know of equal to it)! And then that delicious, mountainous, craggy scherzo, which is as if it were breathed by a free, joyous, wild hill breeze. Followed then by that wonderful witchery in the violins. And the slow movement, that phrase for the violoncellos, how it speaks to you! And that carrying-away last movement, with its deep, strange, splendid finish. And that wind from the sea that creeps through the whole work. It is like a star with great gardens of flowers in flower, that sometimes writhe, and twist, and nod, and dance strangely in the dear old sea wind. And yet star-like as it is, how human it is all the same!

Due to the A minor.

Oh!

Now, next Sunday shall I go to Colonne's and see *Madame Imse-semble*! Claus Szavardy play Brahms' Concerto, and hear Mozart's G minor Symphony (worth a dozen Jupiters†), or shall I go to Padeloup and hear the C major Symphony of Schumann (dear old Schumann)? Please telegraph which I'm to do by Private Wire. Your "Scotch Symphony"—drunken

Polkato.

[Mozart's "C" is worth twenty times Schumann's "C." Brahms' Concerto has this distinction, that D comes after C.—D. B.]

* * * * *

SECOND COLONNE CONCERT.

"Jupiter" is truly the classical god, somewhat shallow and boring. "G minor" with strong restless life and soul, the biggest monument of its composer's genius that we have, is worth 47 of him. It was grand to hear Mozart's irresistible symphony played with such a delicacy and well-together vigour as M. Colonne's orchestra showed this afternoon. As to the opening of the slow movement, I wonder whether Beethoven had it in his head when writing the *andante* to his C major, first of the nine. The G minor Symphony began the programme; it was followed by some foolish sounds, called a Rhapsodie, the compiler whereof is Lalo. M. Lalo might bear in mind that, after all, it is very easy to utter extraordinary and eccentric words when no particular thought is to be expressed. But some more sterling stuff was in store. Admiration and respect are due to Mdme Szavardy for the courageous quasi-sacrifice she made of herself by introducing the D minor Concerto of Brahms to a Parisian audience, sacrifice from a vulgar point of view, that is to say; for, in the piece in question, there is not from beginning to end (no short distance) one single opportunity for personal display on the part of the solo executant. So much the better; there is but too much vanity in most, and nothing else but vanity in many concertos. At a first hearing one naturally could not be

expected to quite take it all in: the earliest impression is prosiness, soon, however, that feeling wears off, giving place to one of interest, gradually culminating in real deep pleasure. It is a work breathing earnest thought, and full of the most charming and picturesque ideas, expressions, and general colouring, the last two movements especially; the whole is strongly tinged with Schumann, though not, therefore, unoriginal.

Admirers of Chopin love to call him "the poet of the piano," but they generally forgot to mention whether he was Erard's poet, or Herz's, or Pleyel-Wolff's; it is pretty evident that Brahms is not a poet of the piano, if one can judge by this D minor Concerto, which he doesn't make the means of advertising either a piano or a pianist. To that some of the audience objected, their weariness and fidgets finding vent in sundry hisses after the first part of the Concerto, which is longish, and in more hisses at the end. This was unmannerly and absurd, remembering that let, for example, M. Saint-Saëns wallow however interminably in his dark and empty pathos, you may always hear a pin drop during the performance of his concertos, provided, too, that there be some affected hammer or hammerster at the piano. Nevertheless, Mdme Szavardy was re-called, and warmly applauded by thoughtful listeners. Thanks be to M. Colonne, and may he give us much more in the same style. He is the minister of Music, and not the mere servant of a public that wants to be amused.

Next to this in the programme came the "Danse Macabre," and, lastly, portions of Beethoven's Serenade Trio, played by all the strings; on the polonaise being finished the delight was so great, that the whole orchestra had to rise from their seats and bow, looking exactly like a black cornfield under a stiffish breeze. Here endeth the story of the second concert of Colonne.

Polkato.

* * * * *
P.S.—I have just got a Hood, and think the "Song of the Shirt," which I read in bed last night, wonderful! So is the "Bridge of Sighs" and the Dream of *Eugene Aram*. I'm now going to read the "Midnight Faun." Thanks for having told me to read him. Did you receive a sonnet of mine dedicated to Thaddeus Egg? I forget if I sent it or if I've lost it. Another thing I've just been reading is *A Midsummer Night's Dream*, the result being that I've conceived a poem to be called "Bottom's Dream." Bottom is truly delightful, and I love Titania when she is in love with him.

The man who wrote

"That gent which in the last week's World
(The Musical, of course),
So changes to a butterfly
As things seem getting worse"

is a genius, but a narrow-minded one. I object to my poems being termed "effusions," and to my worm-thought being called a grub."

What were the earliest rites of Bacchus? (I want to know this because of my "Acteon.")

What about Knut?

What is the past of the verb, "Whist"—as, for instance, "I was silent"?

"As things seem getting worse" is a stroke of genius. *Scole!*

Polkato.

[The "Jupiter" is "somewhat shallow and boring." Is it? How then has it been accepted as "truly the classical god" among symphonies? Oh Gemini! Oh Columns! "47 of him," is, nevertheless, good. Why 47?—D. B.]

MAGDEBURG.—The Musical Association, under the direction of Herr Rebling, recently gave a successful performance of Herr Max Bruch's setting of Schiller's *Lied von der Glocke*. Among the vocalists was Mdme Otto-Alvleben, of the Theatre Royal, Dresden.

BERLIN.—The regular season at the Royal Operahouse is once more in full swing; Herr Niemann has already sung in *Le Prophète*, *Lohengrin*, and *Tannhäuser*, while Mdme Tagliana has re-appeared as Marie in *La Fille du Régiment*.—A special memorial concert was given by Stern's Vocal Union on the day of Mendelssohn's death. F. Kiel's *Requiem*, not heard for seventeen years, took up the first part. The second was devoted to the *Lobgesang* of Mendelssohn himself. The performance, which was under the direction of Herr Max Bruch, went off, on the whole, satisfactorily.

* Grand? No.—D. B.

† A dozen fiddlesticks.—D. B.

BRISTOL MUSICAL FESTIVAL.

A meeting of the guarantors of the Bristol Musical Festival Society was held in the Grand Jury Room at the Guildhall, November 6th, to receive the report of the committee and the balance-sheet of the festival. The Mayor (Mr George W. Edwards) presided. The following was the report of the committee:—

"The Executive Committee of the Bristol Musical Festival Society, appointed at a meeting of the members held in the Guildhall on 25th January, 1877, have the pleasure to report that the work then entrusted to them has been successfully accomplished. The accompanying statement of account shows that after payment of all expenses incurred in carrying on this work for the past three years, as well as those for the third triennial festival, held at the Colston Hall in October, there is a surplus of £402 7s. 2d. The sum of £207 19s. 6d. was collected after the morning performances during the festival on behalf of the Bristol Royal Infirmary and the Bristol General Hospital. After careful consideration, your committee unanimously decided to add a further sum of £292 0s. 6d. to these collections from the surplus of receipts over expenditure; so that, after paying £250 to the Bristol Royal Infirmary and £250 to the Bristol General Hospital, there remains a balance in the hands of the honorary treasurer of £110 6s. 8d. to meet the exigencies of the society. Since the first festival in 1873 it has only been found necessary to make one call of £1 1s. per member, and your committee therefore recommend that the liability of the members of the society should be reduced from £25 to £10, as experience has shown that the larger liability is unnecessary; but as they wish that the privileges of membership should be extended as widely as possible, they recommend that the number of members should be raised to 500. They believe that the stability of the society will thereby be greatly increased, although the individual liability of the members as guarantors will be materially reduced. Your committee propose to continue to the members the same privileges which they have hitherto enjoyed—viz., priority in the choice of seats at the festivals, and of a free ticket to the intermediate concerts. The members of your committee now retire from office, but offer themselves for re-election until after the close of the next festival. Your committee cannot close their report without acknowledging the public spirit displayed by the ladies and gentlemen of the Festival Choir, in placing their voluntary services at the disposal of the committee."

LEEDS MUSICAL FESTIVAL.

A meeting of the Festival guarantors was held on Wednesday in the Grand Jury-room at Leeds, Mr Thomas Marshall in the chair, for the purpose of electing a committee of management. Mr F. R. Spark, the secretary, read a report of the provisional committee appointed by the General Committee of the Leeds Festival, 1877, for the purpose of making arrangements for the triennial festival of 1880. The report stated that, after overtures by the committee, Mr Arthur Sullivan wrote to them saying "I shall not be unwilling to write a work of the same length and character as the *Prodigal Son*, a work occupying about an hour and a half in performance, and forming one part of a concert." This offer had been accepted by the committee, and Mr Sullivan is now, and has been for some time past, writing an oratorio, the subject of the libretto being the Bible story of Saul and Jonathan. The committee believe that the dramatic character of the subject will be congenial to Mr Sullivan's talents, and that an oratorio of great excellence and attractiveness will be the result. The report expressed the pleasure the committee had in announcing that a new secular cantata would be written for the Leeds Festival by Mr J. F. Barnett, the composer of the *Ancient Mariner*. The subject selected is the poem by Longfellow, "The Building of the Ship." Two of the committee have had the privilege of going through with Mr Barnett the almost complete manuscript of the cantata, and it is believed that it will be the most successful work which Mr Barnett has yet produced. Foreign composers had also been communicated with. Mr. Gounod was so deeply engaged in producing another great opera that it was impossible for him to write for the Leeds Festival. But from Herr Raff a very pleasing letter had been received. After thanking the committee for performing his Fourth Symphony at the Leeds Festival in 1877, he said he feared he should not be able to write something new, as he was so overloaded with work. The correspondence, however, with Herr Raff was not yet closed, and the committee still hope to obtain, if not an entirely new composition, some unpublished work of the great German composer. Numerous letters have been received from composers offering works for performance at the Leeds Festival. With the exception, however, of one new orchestral piece by Mr Thomas Wingham of London, the provisional committee have not

ventured to decide as to these offers, leaving them to the general committee. As to the guarantee fund, the report said it was a most encouraging fact that, within two or three weeks after an appeal to the guarantors of 1877, no less a sum than £5,485 was guaranteed by 172 persons. Up to the present time that sum has been increased to £8,905 by 272 guarantors. This amount is nearly £1,000 beyond that subscribed for the 1877 festival in the same period of time, and £1,500 larger than the total sum guaranteed for the festival in 1874. The committee hope that the guarantee fund for next year may reach £13,000 or £14,000 before the list is closed. In conclusion, the provisional committee suggest that out of whatever surplus may be secured by the next festival a given proportion be set apart in furtherance of the festival of 1883. The report was adopted, and a general committee appointed.

BEAUMARCHAIS TO THE FORE.

Le Mariage de Figaro was revived on Tuesday night at the Français, with new scenery, costumes, and *mise-en-scène*, investing the performance with the importance of a revival. The brilliant comedy has never altogether left the *répertoire* of the Français, even to make room for Victor Hugo's *Hernani* and *Ruy Blas*, which have kept of late possession of the House of Molière. On Monday night the cast of the leading parts was the same as when the piece was last given. But the scenery is new, the *salon* of the fourth act and the avenue of great chestnut trees in the fifth being specially worthy praise. The wedding ceremony is conducted with a rustic state never till now exhibited. It is the acting, however, that chiefly interests *habitues*, and this was, for the most part, admirable. It is not possible to imagine the sarcastic speech of Figaro delivered with more point than by M. Coquelin, whose bitterest sayings are uttered with a light-hearted gaiety that robs them of half their sting; and when the newly-married bridegroom is left to his reflections on the frailty of woman, M. Coquelin imparted to the significant words of the dramatist an intensity exciting the deepest sympathy. Some French critics object to the serious tone adopted by M. Coquelin in this famous soliloquy; but he seems to me to apprehend the character as well as he delivers the speeches. Aristocratic grace could not be more truthfully portrayed than by M. Delaunay, as the Count; nor could a more natural presentment of the stammering Broidoise be wished than that of M. Thiron. Mlle Reichemberg, as Cherubin, and Mlle Jouassin, as Marceline, were equally good; but Mlle Broisart was scarcely *grande dame* enough for the Countess, while Mlle Croizette was too imposing for the pert Susanne. When these ladies changed dresses and assumed each other's parts, they seemed better fitted. On the whole, the performance gave real delight to the audience. An unexpected effect was produced when the Countess reminds her husband that there should be an *amitie générale*. The phrase was taken up, and directed by implication against certain Ministers present.—(Correspondence of the "Daily Telegraph.")

QUINQUEGESIMA.

(From a Correspondent.)



It is becoming quite the fashion to give a series of Beethovenian Sonatas at the same concert, after the manner of Dr Hans von Bülow, who set the example at Berlin a year since by playing the last five. Then came Herr H. Donawitz, a short time since, at Leipsic, with five others; and now Herr Reinecke, the Capellmeister at the Gewandhaus, and Herr Schöndieck, his Concertmeister, have followed in the same path, by resolving to play in various towns and on two successive evenings, Beethoven's ten Sonatas for Pianoforte and Violin. They have just begun their excursions, which, on account of official duties, they cannot extend far from Leipsic, by paying this town a visit.

I wrote the foregoing in the streets of Halle, where Handel saw light and heard counterpoint from Leipsic, and, though Charles Hallé has never been professedly among us, am yours (as always),

QUOINQUETERQUEQUATERQUECUNQUE GUYFAWKES QUINCY.

To the Editor of the Musical World,
November 5.

LILLE.—The Society of Popular Concerts inaugurated their third annual season on the 16th inst. M. Alfred Jaell and Mlle Fouquet, of the Grand Opera, Paris, were among the artists engaged for the occasion by the energetic director, M. Paul Martin.

MONDAY POPULAR CONCERTS, ST JAMES'S HALL.

TWENTY-SECOND SEASON, 1879-80.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE SEVENTH CONCERT OF THE SEASON

Will take place on

MONDAY EVENING, NOVEMBER 24, 1879.

To commence at Eight o'clock precisely.

Programme.

PART I.

SEXTET, in G major, for two violins, two violas, and two violoncellos—M^{rs} NORMAN-NERUDA, M^{rs} L. RIES, ZERBINI, BURNETT, PREZZE, and PIATTI ... *Brahms.*
SONG, "My heart ever faithful"—Miss LILLIAN BAILEY ... *Bach.*
SONATA, in C major, Op. 24, for pianoforte alone—M^{lle} ANNA MEHLIG ... *Weber.*

PART II.

THREE DUETS, Nos. 5, 2, and 6, for violoncello and pianoforte (first time)—M^{lle} ANNA MEHLIG and Signor PIATTI ... *F. Davenport.*
SONGS, "Du bist die Ruh" ... *Schubert.*
"Rheinisches Volkslied" ... *Mendelssohn.*
Miss LILLIAN BAILEY.
TRIO, in D major, No. 21, for pianoforte, violin, and violoncello—M^{lle} ANNA MEHLIG, M^{rs} NORMAN-NERUDA and Signor PIATTI ... *Haydn.*
Conductor—Sir JULIUS BENEDICT.

THE THIRD SATURDAY POPULAR CONCERT of the SEASON,

THIS DAY,

SATURDAY AFTERNOON, NOV. 22, 1879.

To commence at Three o'clock precisely.

Programme.

QUARTET, in D minor, Op. 41, for two violins, viola, and violoncello (first time)—M^{rs} NORMAN-NERUDA, M^{rs} L. RIES, ZERBINI, and PIATTI ... *Haydn.*
SONATA, in F, Op. 10, No. 2, for pianoforte alone—Mr CHARLES HALLE ... *Beethoven.*
QUINTET, in G minor, for pianoforte, two violins, viola, and violoncello—Mr CHARLES HALLE, M^{rs} NORMAN-NERUDA, M^{rs} L. RIES, ZERBINI, and PIATTI ... *Rubinstein.*
LIEBESLIEDER-WALZER, Op. 52, for four hands on the pianoforte, with voice parts ad libitum. Pianoforte—Mr CHARLES HALLE and Mr ZERBINI. Vocalists—M^{rs} L. RIES, M^{rs} NORMAN-NERUDA, and HELENE ARNIM; M^{rs} SHAKESPEARE and FRANK WARD ... *Brahms.*
Stalls, 7s.; Balcony, 3s.; Admission, One Shilling. Tickets to be obtained of Austin, 28, Piccadilly; Mitchell, 33, Old Bond Street; Olivier, 38, Old Bond Street; Lamborn Cook, 23, Holles Street; Stanley Lucas, Weber & Co., 84, New Bond Street; Keith, Prowse, & Co., 48, Cheapside; M. Barr, 80, Queen Victoria Street, E.C.; Hays, Royal Exchange Buildings; and at CHAPPELL & Co.'s, 80, New Bond Street.

The Musical World.

LONDON, SATURDAY, NOVEMBER 22, 1879.

TO CORRESPONDENTS.

DR THIN.—Milanollo, Fernis, Nerudas. Dr Thin is wrong about Marie Milanollo. He is equally wrong about Lulli and Rameau. As the late Clement White would say, "He should tighten his braces and clean his history"; in neglect of which he must forever appear "like a bad curlew flying round a crooked mountain," with nothing but "a broken collar and a brown book" in his wardrobe.

POLKAW.—With deference. In line 3 of Verse 2 ("Winter Song") there is a word for which some other must be substituted. In line 6 of Verse 4, there is a name for which some equivalent must be found. Leave the very *Ancient Mariner* (of Coleridge, not of John Francis Barnett) alone for the present. Meanwhile let us wait for the "mould frozen around, cold snow above." They have yet to come. In any case, the phrase, "for nothing no doubt," in line 6 of Verse 2, is Duncanically (avuncularly) inadmissible.

DEATH.

On November the 17th, at his residence, 113, Grosvenor Road, Highbury, JOSEPH THOMAS COOPER, Esq., F.R.A.S., Organist of Christ Church, Newgate Street, and Christ's Hospital, aged 60.

THE members of the South Kensington Ladies' Choir, under the direction of Mrs Arthur O'Leary, resumed their meetings on November 12th.

WIESBADEN.—The programme of the last Symphonic Concert at the Theatre Royal contained a novelty in the shape of a *Concertstück* for soprano and orchestra, entitled "In der Nacht," the music by Carl Gramman, the words by Wolfgang Müller.

MAANENS ELFTER

*The sea is singing in its sleep;
The ripples rustle in the weed;
About the rocks the ripples creep,
Leaving many a glistening bead
Upon the misty green and brown.
The golden moon is lying down
On a cloud, in slender glory-curl
Even a fair young golden girl.
An oyster keeps awake, on him
Also there fall the slow, sweet
beams.*

*And everything is soft and dim:
The world is all in dreams.*

*The sea was singing in its sleep;
The ripples rustled in the rocks.
The gentle heavenly shepherdess
Was wandering amid her flocks,
Tending the fleecy sheep.*

But now her light is less and less.

*The golden girl has said good-bye
And in a white-cloud garment
clad*

*She shrouded sinks away to sleep:
It is an empty sky.
An oyster in the oily sea is sad.*

*And while he gaped a sandgrain
fell*

*Into his open heart, 'twas while
He wondered at the moon's strange
smile;*

*A current came, a sandgrain
fell,*

*He feels it sting him in his shell.
He tries to cushion that hard
grain,*

*Wrapping it so in moonthought,
and,*

*At last, he sleeps and dreams
—That dream that's sometimes
born of pain*

*—A dream of happiness in
streams [sand,
—So dreams he with the grain of*

*It is a dark deep clear cool sea,
Snowy swans are gliding along.
It is a white and icy shore,
Where a wonder floating free
Is singing a great song.
On the margin of that shore
Where wavelets as they ripple o'er
Sing with the singing swans and
moon*

*The oyster dreams that he is.
Hark!*

*The sea is singing in the dark.
He wakes and knows he's dying
soon.*

*Nothing but two ugly shells
With a little rotting heap
Lying in the low still tide
Where the sea is weaving spells
And singing weirdly in its sleep.
Two ugly shells still gaping wide
Up into the sky,*

*As the moon is coming by.
Two ugly shells still gaping wide
With some stuff in rot beside
One thing that glimmers in the
air,*

*That glimmers to the moon above,
As she rises full and fair,
That glimmers to the moon above,
That gleams to all the Heavens
above,*

*—A pearl, [love,
—An oyster's death, his soul, his
An image of the moon-girl.
Meanwhile the moon has risen
high and bright*

*The world is wet, the world is
dripping with moonlight.*

Polkaw.

To Him of 65 winters.

How to Tame a Shrew.



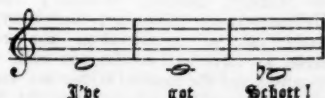
MANAGER (in a brown study).—Shall I be able to tame this shrew in London? Not, I fear, with Minnie Hauk! The Hauk cannot be driven. She's not the tassel-gentle I could wish. She'd not play Romeo to my Juliet. Ah! (lights)

his pipe). She's not my tassel-gentle. No! Bondage to her is hoarse and may not speak aloud. She hates being driven. Ask Colonel J. H. Map. He tried in vain. She's not the gentle-worm to trap the fish. Fancy the Hawk upon a hook! Walker! No. (*Lays aside pipe.*) Humph! Let's read the *Musical World*.

"There are no signs"—says the *Graphic*—"of promised novelties at her Majesty's Theatre. It is hinted that Goetz's *Taming of the Shrew* will not be produced this season, although Miss Hawk, the original Catharine at Berlin, is in the company; and, moreover, that, for some reason, the production of Wagner's *Flying Dutchman* is retarded. It is to be hoped that on these points matters may speedily be set right. Meanwhile, Mr Mapleson has so many operas ready to hand, that he can never be absolutely at fault. He has also artists—sopranos, tenors, contraltos, baritones, and basses—able, in case of indisposition, to assume almost any given character at the shortest notice. Thus we have a continual change of more or less attractive works, and the frequenters of Her Majesty's Theatre have no fair reason to complain of want of variety." There remains, however, only another week for the production of any kind of novelty. It seems likely, therefore, that the enterprising Mr Carl Rosa will have the *premices* of the "Shrew." May he be able to tame her to his own advantage and to the satisfaction of his patrons!

W. D. D.

MANAGER.—W. D. D.'s a wag. (*Eagerly.*) Ha! by the way (*sings*):—



(*reflecting.*)—He tamed Bülow. He'll tame Minnie (*sneezes*).

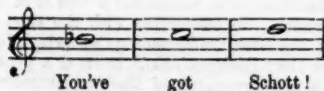
Head of Tenor is seen.



HEAD OF TENOR.—Will'e?

MANAGER (*astounded*).—Ha! Maas, will you tame Katharine?

HEAD OF TENOR (*sings*):—



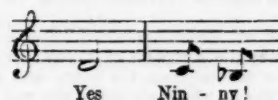
MANAGER (*despondingly*):—



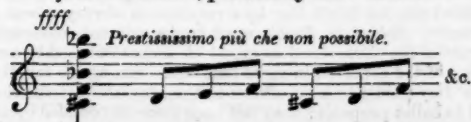
HEAD OF TENOR.—Indeed? (*sings*):—



MANAGER (*angrily*).—Fool! (*sings*):—



Orchestral crash from Hanover. Exit Dr Hans von Bülow from the theatre, pursued by Herr Schott.



MANAGER (*throwing his hat into the air*).—Ha! Ha! Ha! Mazeppa! Cowenish Cowen shall set it to music. I'll play it.

(*Head of Tenor vanishes.*)

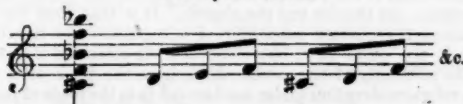
MANAGER.—Ha! I have it! (*goes to desk, and telegraphs Mr Mapleson, New York*):—

Go Mazeppa. That will set all right. I will send you Fancelli. Find your own horse. Dion Boucicault will dramatise it. Cowen's music. Answer by Private Wire.



MANAGER (*exultingly*).—I have it! Hurrah for Mazeppa! That will de-Wagnerise some of my people. Ha! Ha!

Crash from Pesth.



WRAITH OF THE ABBATE LISZT.—Ganz recht!

MANAGER (*appalled*).—Gespenstflüchtigen! On the wall! (*falls prostrate and insensible*).

Schluss folgt.

MAD. MONTIGNY-RÉMAURY plays at Manchester (under Charles Hallé, let us hope). After captivating the hearts of the Manchesterians the Jeanne d'Arc of the pianoforte will at once cross the seas, steam up the Rhine, lay siege to Strasburg, retake that city, and, confiding the governorship to Ambroise Thomas, restore it to her longing compatriots.

MUSIC IN VIENNA.

Brahms' *Deutsches Requiem*.—The Concert Season.—The first Gesellschafts Concert.

The history of art sometimes enters on strange and tortuous bye-paths. It was the composer of *Rigoletto* who conquered for church-music, for the requiem, the entry into our Operahouse. Furthermore, it was he who made ready the way thither for our own Brahms; with his *Manzoni Mass* he was in the Imperial Operahouse the forerunner of the *Deutsches Requiem*, the Johannes of—Johannes. The custom of celebrating in the Operahouse, as elsewhere, All Souls' Day by a requiem, is of very recent date. Formerly, *Robert le Diable* used to be selected, obviously on account of the churchyard scene, which is characterised by a resurrection of the departed in tight fleshings. Strange to say, the All Souls' Day public took no offence at the adaptation of the churchyard to ballet purposes; they felt once more surrounded by all the horrors of the cemetery, and moved by a music of the sepulchre, emitting, in a genial admixture of ghost-like bassoon staccatos and far-sounding trombone chords, a genuine odour of corruption. This one scene from *Robert* was for opera-goers, on All Souls' Day, what the play of *Müller und sein Kind* is for the patrons of the spoken drama. But, four years ago, to the amazement of everyone, Verdi came forward with a Mass for the Dead, which, with the obligatory four singers, he himself took about from one country to another. He did not choose the church or the concert-room for his purpose, but the theatre; in Paris, his *Requiem* resounded in the Opéra-Comique (!), and here in the Imperial Operahouse. It was so effective, with its beautiful strains, so beautifully sung, and produced such an impression as to justify its repetition after the departure of Verdi and his singers. The management of the Imperial Operahouse produced it for the next three years on All Souls' Day, at first to well-inclined audiences. At last, however, satiety necessarily supervened, and, with the lowering of the standard of excellence on the part of the singers, the general effect sank below its original altitude. The notion of substituting for Verdi's work Brahms' *Deutsches Requiem* was the best and most praiseworthy one conceivable. We had long desired and advocated the reproduction of the latter composition, which always struck us as the gem of Brahms' creations. Twelve years have passed since Herbeck first ventured on a partial performance of it in the large Redoutensaal. Its unfavourable reception was then so little able to discourage us that we could very confidently prophecy a perfect revulsion of public feeling as regards the work. The performances of the complete score under Brahms' own direction (in 1871 and 1875) realised our hopes to the utmost. The performance, for instance, in the large room of the Musical Association, a performance raised so high by the incomparable singing of Mme Wilt, is one of our most beautiful and most imperishable reminiscences. The performance in the theatre may stand as high musically; but the impression produced will never attain the reverential earnestness, the inward devotion, of a performance in a concert room. There is always a peculiar worldly something which diverts our attention in the auditorium of an operahouse with its boxes and theatrical accessories. For such performances, the concert-room is the medium—in our opinion, the happy medium—between the theatre and the church. It is true that the latter enhances the gloomy solemnity of a requiem; the result, however, is not quite pure, but material; our attention is distracted by the solemnity of the sacred edifice from the pure work of art and religious devotion glides unobserved into the place of æsthetic feeling. At performances of compositions like Brahms' *Requiem*, which, serving an invisible church, ignores all differences of creed, we do not wish to be ecclesiastically influenced, but to admire in a purely human way and receive into ourselves for ever those means of grace which belong exclusively to beauty. At the Imperial Operahouse, the *Deutsches Requiem* found most powerful support—first in the admirable orchestra, then in the excellent chorus, considerably strengthened by the Vocal Association of the Society of the Friends of Music, and lastly and principally in the inspiring direction of the composer himself, to whom, as a matter of course, all the usual marks of honour were paid. The impression made by the grandiose composition, which is, at the same time, so clear and kept within such just proportions, was profound and powerful. One thing ought to be duly appreciated as a satisfactory sign of a serious love of music in Vienna; and

that is the fact that Brahms' *Deutsches Requiem* was able to attract and fascinate an audience on two successive nights.

The day before yesterday (Sunday), at noon, the annual grand host of pilgrims flocked for the first time this year towards the rooms of the Musical Union, where the Society's Concerts were about to begin. Before entering the room, let us examine a little the numerous concert advertisements on the notice-boards. Concerning the admirable quality of all the musical treats in store for us, we do not venture to doubt, but, as far as regards quantity, it strikes us the season will be one justifying the most fearful hopes. Let us contemplate the wealth in one branch only of concert compositions: chamber-music. With the rare exceptions of celebrated visitors, such as F. Laub, Jean Becker, and Joachim, this used to be represented solely by Hellmesberger's well-tryed Quartet Society, a state of things which suited us very well. We now find, in addition to Hellmesberger's six Quartets, three Quartet *Soirées* announced by Herr Grün and colleagues; three, by Herr J. Winkler and colleagues; six Quartet Evenings, by Herr Radnitzky and colleagues; and, finally, three Subscription Concerts, by Herr Wallnöfer, in which singing alternates with chamber-music. Five series of similar performances simultaneously—that is obviously too much for Vienna, and will probably not prove very profitable either to the concert givers or to the public. One Quartet Series, besides Hellmesberger, with admirable performers and a thoroughly well chosen programme, appears to us the limit of due competition, a limit scarcely to be overstept with any prospect of a remunerative result. Let us take a sample from our concert calendar as at present constituted:—First Week in December—Tuesday, Quartet, Grün; Thursday, Hellmesberger; Friday, Wallnöfer; Saturday, Radnitzky. Second Week in December—Monday, Quartet, Winkler; Tuesday, Grün; Thursday, Hellmesberger; Saturday, Radnitzky, &c. Thus, leaving entirely out of consideration the regular grand Sunday concerts, we have four evenings in each week taken up with chamber-music, and the musical critics are very anxious to know how the innumerable virtuoso concerts, together with operatic novelties and the performances of "stars," are to be distributed over the three evenings left free.

The Society's Concert began with J. Seb. Bach's Cantata, "Wir danken dir, Gott!" This work shows us the great church-composer in the character, also, of a zealous, patriotic member of the Leipsic community. It is one of the four "Rathswahl-Cantaten," or, "Cantatas on the Election of Magistrates" which we possess from his pen, and which, as an old book of the words informs us, "was sung by the *choro musico* in the church of St Nicholas after the sermon on the election of magistrates." We moderns, with our indifference about municipal matters, learn from the book that the election of a town magistrate was considered a very serious and sacred matter, and observed as such. "Segne die, so uns regieren, die uns leiten, schützen, führen; segne die gehorsam sind," thus and similarly, run the words of the Cantata, impressively loyal words, around which Sebastian Bach twined the most artistic beauties of his counterpoint. We, who elect so many municipal dignitaries cantatalessly and silently, without even Herr Eduard Strauss composing a "Municipal Election Polka" on them, listened to Bach's music with a very humble and reverential spirit. The overture of the Cantata must have sounded familiar to those among the audience who recollected a "Suite of Bach's," scored by Herr Bachrich. In connection with the above arrangement, performed at the later Philharmonic Concerts, I felt bound, with all respect for Herr Bachrich's skill, to enter a protest against the way in which this arranging of Bach's instrumental works was gaining more and more the upperhand, and I remarked that one of the pieces set by Herr Bachrich for a string-band was actually to be found in the "Rathswahl-Cantata," No. 19, fully scored for trumpets and kettle-drums, with *obbligato* organ. For this I was very coarsely attacked in a "letter from a correspondent," that correspondent being some great Unknown writing for the glory of Johann Sebastian Bachrich. The overture in question has now answered plainly enough instead of me. We heard the brilliantly festal composition for the first time with the full original instrumentation, the effect of which was marred only by a too screechy organ stop. Like so many similar works of the same master, the Cantata contains specimens of the most sublime Gothic architecture side by side with marvellous samples of Rococo. The solos were sung by Mdle Auguste Krauss (called on after her air),

Mdme Mathilde Scheler, Herr Patzelt-Norini, and Dr v. Raindl, with that devotional spirit and—painful effort inseparable from such forcing of the human voice. I cannot disguise the fact that, when listening to compositions in this style, I experience more sympathy for the singer than pleasure in what is sung. It strikes me as false and dangerous reverence—unfortunately only too general—always to soften down or ignore the fact that Bach wrote unpleasingly, uncongenially, and cruelly for the voice. The unconditional glorification of him as a writer of vocal as well as instrumental music has had many sad consequences, from some of the after-effects of which we are suffering even at the present day. Compared with Bach, Beethoven, who, in the D Mass and the Choral Symphony, was certainly not particular as to how he treated the voice, is absolutely a Rossini.

Three new vocal choruses: "Im Fuschenthal" by Goldmark, given by the Vocal Union with delicate nicety of light and shade, met with a very favourable reception; the most genuine satisfaction was afforded us by the third ("Abschied"), on account of its great feeling and gradually culminating effect.

M. Marsick, the Belgian virtuoso on the violin, proved himself worthy of the favourable reports which had preceded him from Paris. In a Violin Concerto composed expressly for him by Saint-Saëns, he exhibited a tasteful, elegant style, and, more especially, extraordinary scale-technics. Never did we hear anyone, not even Sarasate, execute scales in such a fabulously quick tempo and yet with such lightness and certainty. His tone, like that of most bravura players, is not very full, but it is sweet and correct. What we miss in this gentleman is grandeur and passion of interpretation, and even the elementary fire of temperament; everything flows from his bow with the same smoothness and delicacy. This was shown more especially in his rendering of the second and the third movement of Mendelssohn's Violin Concerto; they could scarcely have been executed more neatly, but they might assuredly be conceived more broadly and more energetically. M. Marsick's virtuosity, for which in runs no *allegro* is quick enough, seduced him into hurrying the tempo of the final movement at the expense of a proper balance of effect. M. Marsick, whose pleasing youthful appearance and quiet bearing favourably backed up the impression made by his play, was rewarded by loud applause and a re-call. We are not inclined to class M. Saint-Saëns' Violin Concerto among the most important works of its clever composer, who has, perhaps, lately been too prolific. The best thing about it, we fancy, is its simple clearness, which renounces all eccentric refinement and false pathos. On the other hand, the work offers us little of value in the way of new ideas; we sometimes imagine we are listening to a Rode or Beriot restored to youth. Beethoven's "March and Chorus" from *The Ruins of Athens*, an oft-heard but always highly effective stock piece of the Vocal Union, concluded the concert, at which Herr E. Kremser conducted with his accustomed care and ability.

EDUARD HANSLICK.

OCCASIONAL NOTES.

AFTER fulfilling her engagement at Florence, Mdme Albani will sing at Nice and Brussels. She will, doubtless, when at Nice, see Madame la Baronne Vigier (Sophie Cruvelli); and those who are privileged to hear them sing a duet will be thrice happy and blessed.

THE Handel Festival in the Crystal Palace, during the summer of next year, will again be organised by the Sacred Harmonic Society, and again directed by Sir Michael Costa.

THE idea of giving Weber's early opera, *Sylvana*, at the Opéra Populaire, is abandoned. The more's the pity. A comparatively unknown work by such a composer was well worth the pains of reviving.

A GOUNOD Festival has been held at Antwerp, at which only music by the composer of *Faust* (conducted by himself) was performed. The Antwerp journals are loud in praise, and the reception given to M. Gounod was of the most flattering. The Festival lasted three days, and a street in Antwerp is about to be re-baptised with the name of the French composer.

ACCORDING to the *Trovatore*, the number of new operas produced in Italy was 33 in 1850; 37 in 1860; 19 in 1861; 22 in 1862; 20 in 1863; 21 in 1864; 23 in 1865; 23 in 1866; 20 in 1867; 23 in

1868; 34 in 1869; 33 in 1870; 41 in 1871; 56 in 1872; 24 in 1873; 35 in 1874; 50 in 1875; 41 in 1876; 33 in 1877; and 28 in 1878. Six hundred and twenty-five new operas, by some five hundred different composers in twenty years! How many of them, inquires our contemporary, are still performed? Echo answers: Very few.

SIR JULIUS BENEDICT, on Wednesday, at Wigan, distributed the prizes and certificates gained by the successful students at the local centre of the Trinity College scheme. The students number seventy as against seventeen last year. Sir Julius Benedict complimented the centre on its improvement, and said that the movement was spreading all over England, and could not fail to have a most beneficial effect on the progress of music. He considered England one of the most musical nations of the world.

It is pleasant to record the warm appreciation with which one of our resident pianists is received in musical Germany. Miss Agnes Zimmermann, who is now absent on a short tour in that country, seems to be carrying off high honours. Her refined and musicianly phrasing, the extreme delicacy of her touch in *piano*, contrasted with the brilliancy and fire of her *forte* passages, may well call forth the admiration of critics. Miss Zimmermann gave a concert at Düsseldorf on the 4th; played at Hamburg on the 12th; and was to appear at Brunswick on the 18th, for which occasion she had chosen a concerto by Sterndale Bennett as her principal piece. From Brunswick she proceeds to Berlin, where she is to give a concert with the co-operation of Joachim.

THE "statement of accounts" just published shows that, after all (as was easily surmised), the recent Hereford Festival was a success. The stewards (guarantors), in lieu of being called upon for anything, have a balance placed to their credit, which will form the nucleus of a guarantee fund for the meeting of the Three Choirs in 1882, while something short of £1,000 goes to the Charity for the Widows and Orphans. This looks as if all opposition to the long-standing celebrations of mid-England was permanently set at rest—a result with which the uncompromising advocacy of Hereford, clerical and lay, and the sturdy front opposed by that smallest of the three combined Cathedral cities against the antagonistic example set by Worcester had no little to do.

"A CONSTANT READER" reminds us that the famous violinist, Mdme Norman-Néruda, is neither a Swede nor a Dane, and in short "has not a drop of Scandinavian blood in her veins." She was born at Brünn, in Moravia, of Bohemian parents, and her family title is Neruda. Her husband, whose name is Norman, happens to be himself a Swede; hence, doubtless, the unhappy slip of the pen, about which "A Constant Reader" writes so eagerly. We remember some time ago a similar "slip" being noticed in the *Graphic* and rectified forthwith. Mdme Néruda is undoubtedly of Slav, not Scand, origin; so much the worse for Scandinavia, so much the better for Slavonia. Heinrich Ernst, too, first saw the light at Brünn; so that the capital of Moravia can boast of having presented the world with a king as well as a queen among fiddlers.—*Graphic*.

[That Norman-Néruda is no Iclander was strikingly evinced by her vivid execution of Beethoven's Razoumouisky Quartet in C, her performance of the *finale* to which, at the Popular Concert of Monday night, was as full of fire and energy as the music itself.—W. D. D.]

OBVERSIONS.

Old Jack Sprat could eat no fat,
His wife ate all the lean,
And thus, like honest dog and cat,
The course they led was clean.

The Ship and Panther is the sign,
And Turtle fish the name,
Where six smart fogies were to dine,
But only seven came.

"To Polkaw."

WELLBEN BENWELL.

CONCERTS.

A MOST interesting recital on two pianos was given on Wednesday afternoon in Willis's Rooms, before a numerous and intelligent audience, by Miss Kate Ockleston and Miss Helen Hopekirk. These two young ladies, who have been trained in the Leipsic school, show qualities which bid fair to place them in the front rank of pianoforte players. Miss Ockleston's style of playing is of rare excellence. It is marked by sustained and controlled power, delicacy, and refinement amounting to subtlety, and a composed command over herself and her instrument which is equally remarkable and admirable in a young artist. She played alone a short unambitious solo of her own composition, *Albumblätter*, and Chopin's "Polonaise and andante spianato," with a delicate brilliancy, expression, and sympathetic sweetness of touch which delighted her audience. The duets with Miss Hopekirk were Schumann's beautiful "Variations," Wagner's "Walkürenritt," Reinecke's "La Belle Griseldis," and an arrangement by the last-named composer for two pianos in unison. This *tour de force*, which was taken in rapid time, and played with faultless accuracy and great brilliancy, was rapturously received and applauded. Miss Hopekirk, besides her duets with Miss Ockleston, gave Schumann's interesting "Carneval" with considerable power and correctness. She played it without book—a fact we record without being understood to approve. If made a habit, the practice often leads to inaccuracy, and, at the best, goes no way towards making a great executant. In the case of the duet in unison, a triumph only of mechanical excellence, the absence of the notes adds to the appearance of perfected skill, but, in interpreting an important work of a great master, reverent admirers like to see the printed copy on the instrument, even though the performer may have the music in his head. The recital was, from every point of view, successful, and an agreeable variety was provided in some charming songs sung by Miss Carlotta Elliot and Mr W. H. Cummings.—*Daily News*.

MESSRS CARRODUS and HOWELL gave the first of a series of "Subscription Concerts" at the Beethoven Rooms, on Thursday evening, before a select and thoroughly appreciative audience. The programme was as follows:—

Quartet in F minor, Op. 95 (Beethoven)—Messrs Carrodus, Nicholson, Burnett, and Howell; Aria, "Nasce al bosco" (Handel)—Mr Lewis Thomas; Sonata in D, Op. 18, pianoforte and violoncello (Rubinstein)—Messrs Walter Bache and Howell; Solo Violin, "Andante from 5th Concerto" (Molique)—Mr Carrodus; Song, "Thou'rt passing hence" (Sullivan)—Mr Lewis Thomas; Quintet in E flat, Op. 44, for pianoforte, violin, viola, and violoncello (Schumann)—Messrs Carrodus, Nicholson, Burnett, Howell, and Walter Bache.

The execution of the instrumental pieces was uniformly admirable, which, considering who were the performers, might be taken for granted. Mr W. H. Thomas accompanied the songs and violin solo like the genuine musician he is. Mr Lewis Thomas showed himself equally a proficient in the ancient and modern schools of vocal music. The second concert is announced for December 4th.

MISS EMILY MOTT gave her concert at Steinway Hall on Wednesday evening, November 19th. The singers were Madame Frances Brook, Misses Helen d'Alton, Agnes Larkcom, Signor Monari Rocca, Messrs J. H. Pearson, John Child, and Walter Clifford, aided by the members of the Lyra Glee Union. The pianists were Misses Lily and Rose Mott. Miss Emily Mott gave "The magic of music" (W. C. Levey) and "My little child" (W. T. Wrighton), and was compelled to repeat both. She also sang, with Miss Lily Mott, John Parry's comic duet, "The A B C." The pianoforte pieces were Burgmüller's "La Carillonneur" and Moscheles' "Hommage à Handel," most effectively performed by the Misses Mott. The audience, unusually exacting, insisted upon hearing almost everything twice. Singers and players had, therefore, equal cause to be satisfied with the appreciation bestowed upon their efforts. To enter further into details would be superfluous. The concert, in short, was an unqualified success. Mr F. J. Hunt conducted.

THE KILBURN MUSICAL ASSOCIATION gave its first concert this season, on the 17th inst., at the Town Hall, under the able conductorship of Mr Adolph Gollmick. The first part of the programme consisted of *Acis and Galatea*, the vocalists being Madame Liebhart, Miss Hüttl, Messrs Ben. Davies, Arthur Thomas, and Walter F. Clare. The performance throughout was excellent, and seemed to be much appreciated by a crowded audience. Madame Liebhart created a marked impression in her various recitatives and airs. Mr Ben. Davies received well-merited encores for his artistic renderings of "Love in her eyes sits playing" and "Love sounds the alarm," as did also Mr Walter F. Clare for "O ruddier than the cherry." The chorus singing throughout was of a high order. The voices seem to have been selected with judicious care, and the somewhat difficult music was given with a precision of attack which gave evidence of careful training on the part of Mr Gollmick. Miss Jeanie Rosse proved herself a great favourite in the second part. In response to a rapturous encore, Miss Rosse gave fresh delight in "When ye

gang awa', Jamie." Madame Liebhart also pleased so much in Stephen Glover's "I may or may not," that she had to return, and sang "Who's for the ferry." Herr Pollitzer's rendering of his own "Romance and Polonaise" on the violin was also deservedly re-demanded. Mr Oliver King's piano solo, Chopin's "Ballade in A flat," was a most artistic performance; and Pinsuti's "Good night," by the chorus, brought a successful concert to a conclusion.—H.

PROVINCIAL.

BRIGHTON.—At the Aquarium on Saturday afternoon there was a special attraction. Lady Sebright recited, among other pieces, Ingoldsby's "My Lord Tom Noddy," and at the conclusion, being called back to the platform, favoured the audience with another example of her declamatory powers—"In Love and War," from the *Dagonet Ballads*—which was received with equal favour. "Madame Edith Wynne"—writes a local journal—"divided with Lady Sebright the honours of the entertainment. She was in splendid voice, her rich, mellow notes echoing through the corridor, and the audience, in excellent humour, applauding her warmly. Madame Wynne gave 'My heart ever faithful,' 'I cannot mind my wheel, mother,' and Molloy's always popular 'So the story goes.' England boasts many eminent singers, but few who have enjoyed such a career of well earned public admiration as Edith Wynne, a compliment alike to her genuine talent and sympathetic character."

DUBLIN.—The musical epicures who desire novelty, and object to the too frequent repetition of *Maritana* and the *Bohemian Girl* may take a lesson from the experience of the last two weeks. The two performances of Balfe's opera were the most numerous attended of the series of operas, the *Maritana* nights being next best. The gentleman who maintained in a letter to a contemporary that Mr Rosa should not reproduce these operas, even though "financially successful," knew very little of the subject on which he wrote. Certain operas attract the public in crowds, therefore these operas the public desire to hear. Certain other operas are played to empty benches, therefore the public don't want them. There comes, then, the question whether a manager should produce operas that please the public or the non-paying dilettanti; and this question no opera-goer or no business man will have any difficulty in answering. Mr Rosa exhibits as much judgment and prudence in management as he shows ability and genius as a musician; and in giving favourite operas, like those mentioned, he has shown an appreciation of popular taste. Last night an enormous crowd thronged the theatre, when the *Bohemian Girl* was produced with the following cast:—Thaddeus, Mr Fred. C. Packard; Count Arnheim, Mr Leslie Crotty; Florestein, Mr Charles Lyall; Devilshoof, Mr Snazelle; Queen of the Gipsies, Miss Josephine Yorke; Buda, Mrs Burgess; and Arline, Miss Clara Perry. Miss Perry made an exceedingly good "first appearance" in the part of Arline, singing with much taste, displaying the best qualities of a voice, young, tuneful, and sympathetic, and acting with singular intelligence. She is still a novice, and requires further study and experience; she is young, pretty, and clever.* Miss Josephine Yorke, the Gipsy Queen of English opera, received the usual warm applause. Mr Packard was in excellent "form," and in "The fair land of Poland" received an encore which could not be denied. Not less telling was his rendering of "When other lips." Of Mr Crotty's "Count" and Mr Snazelle's "Devilshoof" we have already spoken. To-night *Mignon* will be given, and Mr Rosa's brief season will terminate.—*Dublin Paper*, Nov. 11.

[Why don't the Rosa Opera Company bring out *Satanella*?—W. D. D.]

BRUSSELS.—*Le Prophète*, carefully rehearsed, well mounted, and excellently sung, has been drawing good houses to the Monnaie. M. Sylva, Jean de Leyde, was so hoarse at the commencement of the performance on the first night that he had to beg the indulgence of the audience, but, as he warmed to his work, his hoarseness continued to diminish, till at length it vanished altogether, and he finished in his best style. Madame Duviour was heard to advantage as Fides, and Madame Fursch-Madier was a charming Berthe.—*La Petite Mademoiselle* is very successful at the Théâtre des Galeries-Saint-Hubert. The cast is effective, and the *mise-en-scène* a model of liberality and good taste.—The Queen attended the distribution of prizes at the Conservatory, and gave away some of them herself. The distribution was followed by a concert of the pupils. M. Fernandez Arbos, a young Spaniard, particularly distinguished himself, and bids fair to become a famous violinist. He played the *Fantaisie-Caprice* by Vieuxtemps in the most artistic manner.

* Y P C is at least an equivalent to the symbolic "B R R." What? (*Manchester Hecht*). A. S. Silent.

LONDON BALLAD CONCERTS.

The unabated popularity of English songs and ballads in general, and of those presented by Mr John Boosey in particular, was demonstrated in St James's Hall on Wednesday evening, when the enterprise named above entered upon its fourteenth season. Although a change has been made in the tariff as far as concerns one portion of the hall, now styled a "reserved area," the place was crowded, and it goes without saying that the large audience expressed, from first to last, the most unqualified satisfaction. After thirteen years' experience of what the London public like in ballad music, and how they prefer it served up, Mr Boosey is in no danger of making a mistake. The future of these entertainments, therefore, rests as sure as that, in a very different sphere, of the Monday Popular Concerts. In each case a consistent course has been pursued, and each manager has steadily persevered in offering the best of its kind. We do not, of course, make any comparisons with regard to value; but a good ballad concert is not to be despised as an educator of public taste, and it is right that people whose power of musical appreciation does not extend beyond a song should be able to hear the best songs sung in the best manner. This is the *raison d'être* of Mr Boosey's enterprise, beyond which its supporters need not go in search of vindication.

The programme contained, as usual, some old favourites, such as Ganz's "Sing, sweet bird," for her performance of which Miss Rose Stuart obtained a re-call; Sullivan's "A weary lot" and "Thou'rt passing hence," the first given by Mr Maybrick, the second by Mr Santley, who also contributed Gounod's "Vulcan's Song," the English words by, we believe, Mr Santley himself. Other well-known selections were "She wore a wreath of roses" (Miss Stuart) and "Twickenham Ferry," which, sung by Miss Mary Davies, was received with as much delight as ever. When we add that Mme Antoinette Sterling gave Cowen's "Better Land" and Miss Annie Butterworth Smart's "Sailor's Story," no further proof can be needed of the adaptiveness of the programme to the end of pleasure. Several new songs were introduced in the course of the evening. One of these, Blumenthal's "Wedding Day," met with prompt favour, and Mme Sterling was compelled to repeat the last verse. Balf's "Spanish Serenade" hardly enjoyed equal countenance, though rendered by Mr Lloyd in his best manner, but Stephen Adams's "The Midshipmite," sung by Mr Maybrick, was followed by great applause and an encore, while it will be taken for granted that the expressive delivery of Miss Mary Davies lent additional charm to Mme Sainton's "I can wait." Mme Arabella Goddard was again the solo pianist, the London Vocal Union contributed, as heretofore, some capital concerted pieces under Mr F. Walker, and the accompanist's work was divided by Mr Naylor and Mr H. Parker. Mr Sims Reeves was to have appeared, but in his absence through illness Mr Hollins supplied his place, and sang "Love's Request" and "Of all the lovely maids" in a manner which the audience highly appreciated.—D. T.

HER MAJESTY'S THEATRE.—There is little to record about the doings at this house since our last issue. There have been repetitions of *Aida*, *Mignon*, *Faust*, *Robert le Diable*, *Don Giovanni*, and (as a matter of course) *Carmen*, with occasional changes in the distribution of certain characters—*voilà tout*. Mme Pappenheim has played *Aida* and Mme Marie Roze Marguerite, for the first time this season, each with fairly merited success, though the ideal types of the Ethiopian Royal slave and the unconsciously erring German maiden may have been in neither case absolutely embodied. A troop of dancers, advertised as "The Royal Spanish Ballet of Madrid," with a very clever lady, Señorita Fuensanta (for which "Holy Fountain" would be something like an equivalent in English), has, on several occasions, agreeably varied the performances. They would, perhaps, have been more strictly at home in the ballet scene of *Carmen* (with Bizet's music, be it understood) than in diverting the attention of the audience from such operas as *Don Giovanni* and *Faust*. The success of Señorita Fuensanta and her companions, nevertheless, was beyond dispute. Next week is to be the last of the present "off-season;" so that all expectation of novelty must be necessarily abandoned.

SIR JULIUS BENEDICT SPEAKS.

When distributing prizes at the close of a musical examination, held the other day at Wigan, Sir Julius Benedict took occasion to refer in very plain terms to the oft-disputed musical status of this country. Sir Julius told his audience exactly what the Germans think of English music, and also what they think of themselves as a musical people. With regard to the first point, he said, "On the Continent English music is synonymous with what is worst in the world, and foreigners seem to think that art is at a perfect discount here, and that no talent exists." As to the second, the Wigan audience were told, "My countrymen pride themselves upon having the most scientific education in musical matters of any country in the world." It is satisfactory to find that Sir Julius, though a German by birth, entirely agrees with his compatriots in neither of these respects. He holds, after forty years' experience and observation, that England is up to the average standard of musical skill and taste, while as to the Germans he asserts that "if they fathomed the future and studied a little more of the present they might not be so proud or so preposterous as to believe that they occupied the first rank." This, however, is a matter for Germans themselves. They may believe what they like about us, and exalt their own capacity to the utmost, so long as music in England keeps steadily advancing. And that it does so advance is beyond doubt. Old musical institutions may become rotten and tumble to pieces, but among the mass of the people the art prospers more and more. As to this Sir Julius mentioned that three thousand pupils were attending the classes affiliated to Trinity College, London. Once let the entire nation be saturated with music, and we shall not have long to wait for those higher manifestations, the lack of which is now so often made a cause of reproach.—D. T.

—o—
WAIFS.

Max Bruch's *Glocke* has been performed in Breslau.

It is proposed to found an Academy of Music in Seville.

Jean Vogt's oratorio, *Lazarus*, is to be produced at Crossen.

Le Roi de Lahore is in rehearsal at the Teatro Colombo, Buenos Ayres.

Ignaz Brüll's opera, *Das Goldene Kreuz*, has been well received in Breslau.

A new musical journal, *The Musical Review*, has been started in New York.

A new musical paper, *La Revue Musicale de Belgique*, has appeared in Brussels.

The band of the 1st Regiment of Guides (Belgium) will probably ere long visit America.

The operatic extravaganza, *Boccaccio*, has been performed at the German Theatre, Pesth.

Anton Rubinstein's *Nero* has been performed five times at the Stadttheater, Hamburg.

A new opera, *Il Pescatore Siciliano*, music by Max Cottig, will be produced next season at Nice.

A four-act opera, *Cloe*, music by a young composer, Giulio Mascanzoni, is announced at Bologna.

Hermann Ritter, inventor of the *Altivoile*, is appointed a master in the Royal School of Music, Würzburg.

Mad. Otto-Alvsleben has been made honorary member of the company at the Theatre Royal, Dresden.

Count Platen, Intendant-General of the Theatre Royal, Dresden, has returned to his duties after leave of absence.

Hermann Franke (violinist), from London, and Alfred Grünfeld (pianist), of Vienna, are giving concerts together in Silesia.

Mr Josiah Pittman has gone to Berlin. The valued professor will visit several continental towns before his return to England.

Mdlle Nevada, a pupil of Mad. Marchesi's, is engaged for the first three months of next year at the Royal Operahouse, Berlin.

The Corporation of Antwerp have resolved that one of the streets in that city shall henceforth be called after Charles Gounod.

Signor Schira's opera, *Selvaggio*, which was so brilliantly successful at the Fenice, Venice, is about to be produced at Naples.

A three-act buffo opera, *Gräfin Dubarry* (*The Countess Dubarry*), music by Carl Millocker, has been given at the Carltheater, Vienna.

Die Meistersinger von Nürnberg has been performed at Wiesbaden six times without a single omission from the score. (Longsuffering Rhinelanders!—DR BUDGE.)

A serious opera, *Agnes Bernauer*, by Felix Mottl, is accepted at the Stadttheater, Leipsic, and a comic opera, *Adam de la Hale*, by Ernst Frank, at the Grand-Ducal Theatre, Carlsruhe.

A concert, under the direction of Henri Warnots, will be given, on the 14th December, in the Palais du Midi, Brussels, for the benefit of sufferers by the inundations in Spain.

Joseph Hollmann, solo-violoncellist to the King of Holland, has received the Order of the Oaken Crown. [The Messrs Gatti, not long since, gave him something more substantial. Ask Montigny-Rémaury. DR BUDGE.]

Miss Fernanda Tedesca, the young American violinist whom we have had more than one occasion to name, has been playing with great success at Hamburg, Stettin, and elsewhere about those regions.—*Graphic*.

Pauline Lucca has created a deep impression by her rendering of the heroine of Georges Bizet's *Carmen* at the Imperial Opera-house, Vienna. The recalcitrant *prima donna* is expected in March at the Royal Opera-house, Berlin. (She will probably encounter Josiah Pittman.—DR BUDGE.)

In consequence of illness, Mdle Janotha was unable to appear at the Popular Concerts on Saturday morning and Monday evening week. In Mr Hallé, however, on the first occasion, and Mdle Mehlig, on the last, she had more than capable substitutes, and the pianoforte, it need scarcely be added, was worthily represented.

Mayfair has introduced a feature in its columns likely to make a seductive appeal to members of a numerous and daily growing class, namely, that of amateur musicians. A weekly prize of £22s. is offered for the best musical composition—the competition being restricted to amateurs only—and the successful pieces are beautifully engraved and printed in ordinary music-sheet form by a firm of West End music publishers, and given away with every copy of *Mayfair*. Waltzes, ballads, national songs, glees, and, in short, vocal and instrumental music of every description, comprise the list of subjects given out for competition. Special encouragement is afforded to amateurs by the fact of the appointed musical referee (a musician of eminence) not being pledged to limit his choice to one production alone, but free to bracket such as he deems *approximate* in merit, and publish them turn by turn. The conditions of this original musical tournament, few and simple, may be seen on perusal of any current number of *Mayfair*.—(Communicated.)

Henry Ramsay, 19, clerk, pleaded "Guilty" to an indictment charging him with having stolen a pianoforte, value £25, the property of Frederick John Rogers and another. He also pleaded "Guilty" to an indictment charging him with having stolen a pianoforte, value £40, the property of Thomas Ebenezer Davies. There was yet a third indictment, alleging that he had obtained a pianoforte, value £45, from Frederick Lewis under false pretences. Mr Montagu Williams and Mr Grain prosecuted; Mr Thorne Cole appeared for the prisoner. The prosecutor in the first indictment is a music-seller in Circus Road, St John's Wood; and in last May the prisoner called at his shop and entered into a verbal arrangement to hire a piano at 16s. a month. He gave his name as Lindsay, and an address in St Paul's Road, Camden Square. Mr Rogers asked for a reference, and the prisoner referred him to a Mr Ramsay, living in Jackson's Road, Holloway. Mr Rogers wrote there, and receiving a satisfactory reply (written by the prisoner himself) sent the piano by his carman to the address, St Paul's Road, where the prisoner had taken lodgings a few days before his visit to Mr Rogers. Soon after the piano arrived he removed it, telling his landlady he would change it, preferring rosewood to walnut-wood. All attempts to discover how or where he had disposed of it proved unsuccessful. In the other cases he took apartments for a short time in various localities, hired pianos from different houses, giving an assumed name, using his own as reference, and disposing of the instrument as usual. In one instance he gave his father's name as reference. The father had been secretary at St Mary's Hospital, City Road, but was convicted of forgery at the Central Criminal Court, and was undergoing a sentence of eight months' imprisonment. Mr Cole, in mitigation of punishment, urged the youth and previous good character of the prisoner, who, lately married, had a child depending upon him. The Assistant Judge remarked that it was clear that the prisoner, though young, was an expert and systematic swindler, and sentenced him to 14 months' imprisonment, with hard labour.

Proof was given before Lord Curriehill, in the Court of Session, Edinburgh, on Tuesday, in an action at the instance of Messrs Marr & Co., Aberdeen, against Mr Hamilton Nimmo, Ayer, with reference to the copyright of a song, "The Crookit Bawbee." The defender stated that he wrote the music and published it from his recollection of a song called "The Lass of Glenshie," which he heard an old woman, who went by the name of "The Lass of Glenshie," sing in the streets about thirty years ago. His recollection was revived by the singing of that song by Miss Kate Hamilton at an exhibition of Hamilton's diorama in Ayer in 1871. It was then that, with the assistance of Mr Burrell, he wrote out the words and set them to

music. He had done that before seeing Marr & Co.'s copy. He had found the words of "The Crookit Bawbee" in *Notes and Queries*, July 10, 1859, and there was a difference in the words of that song and those of Messrs Marr & Co. Those in *Notes and Queries* were more like his words than Marr & Co.'s. He set the song for a duet and added a tenor part which was altogether new. Mr Adlington, of Marr & Co., deposed to the song having been composed by a young lady, now Mrs Watson, residing in India, for a bazaar in Aberdeen in 1865, and to its being afterwards sung at various concerts by the late Miss Helen Kirk. He got the copyright from Mrs Watson in 1876. There was no essential difference between the music of Mrs Watson's song and that of Mr Nimmo. The deposition of Mrs Watson was read. She stated that the composing of the song first occurred to her on hearing an old ballad recited at the residence of her uncle, Sheriff Watson, at Edinburgh. She had not seen or heard any tune like it before. She composed the one in question. Several other witnesses were examined. A piano was placed in the Court, that the Judge might, if he thought necessary, hear the airs referred to by experts, who were called as witnesses, but he dispensed with proof of that description. After hearing counsel on the evidence, his Lordship granted an interdict, and assessed the damages at £5.

CRYSTAL PALACE CONCERTS.—The concert on Saturday was noticeable for the first performance of Joachim Raff's eighth orchestral symphony (his Op. 205!). Like all the pretentious works of its untiring composer, the *Frühlings-Klänge* ("Spring Sounds") is at the least twice as long as the interest of the theme demands. It would be absurd to compare Herr Raff's musical illustration of the coming of spring with that of Mendelssohn (same key, by the way) in the magnificent *Walpurgisnacht*; nor, on the other hand, can we, however kindly disposed, find any very signal degree of merit, or any trace of original thought, from one end to the other. The best movement is, beyond a doubt, the third—a *larghetto* (in C), "*Mit dem ersten Blumenstrauß*" ("With the first garland"), which is melodious, graceful, and delicately instrumented. The final movement ("*Wanderlust*"), in A major, may not truthfully be styled a happy climax. The whole symphony was executed in perfection by the orchestra which Mr Manns directs with such ability; but it certainly made no deep impression on the majority of hearers. The pianist at the concert was Mdle Anna Mehlig, who, not for the first time, won merited applause by her spirited and mechanically irreproachable execution of Mendelssohn's first concerto (G minor), two of Chopin's "Studies," and Rubinstein's so-called "*False Caprice*"—a composition, *sui generis*, unique. Mr Santley introduced a very characteristic air allotted to Ourrias, the bull-tamer in Gounod's too much neglected pastoral opera, *Mireille*, and, imparting to it all its vigorous significance, delighted those capable of appreciating music which leaves commonplace so far behind. Our great baritone also contributed a well-written song by Mr A. C. Mackenzie, entitled "The Old Grenadier." At the concert to-day Mdme Arabella Goddard is to perform Mozart's concerto in D minor, and Schumann's "Rhenish Symphony" is to be given.

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